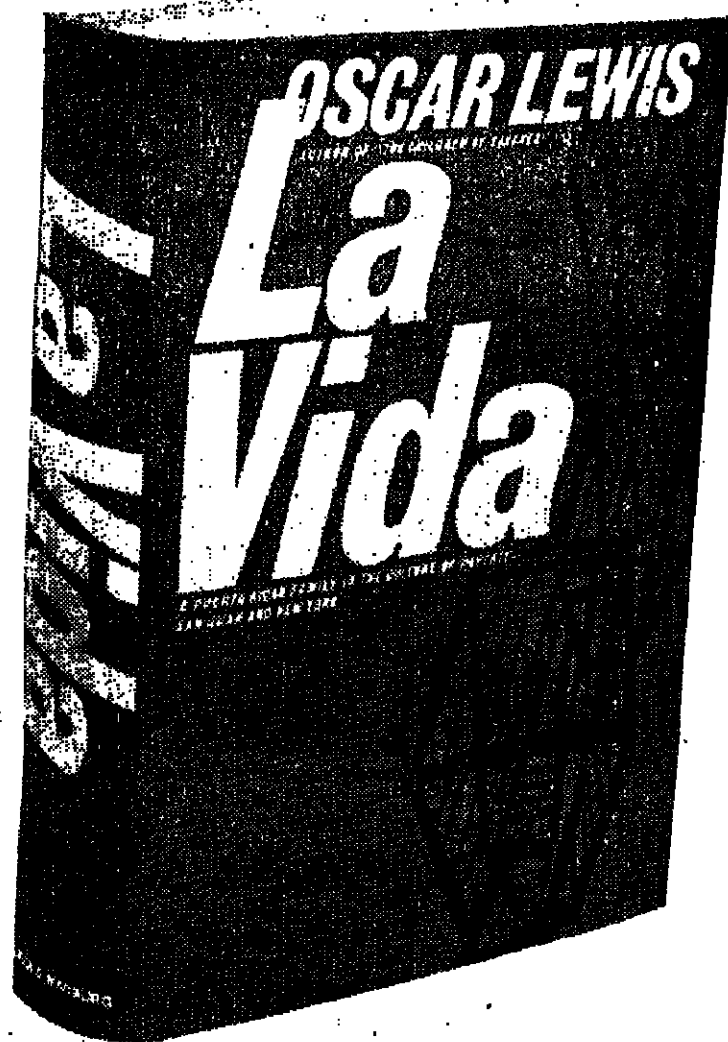


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Other books by Oscar Lewis are
THE CHILDREN OF SANCHEZ
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ARTS OF MUSCOVY

ARTHUR VOYCE: *The Art and Architecture of Medieval Russia*. 432pp. 188 plates. University of Oxford Press, London: Bailey Bros. and Swinfen. £3 4s.

Mr. Arthur Voyle is slow in getting into his stride. This impression may well be due in part to the rather misleading nature of the book's title, for although the arts of Muscovy form the basic theme, the first seventy-five pages deal with far earlier periods and the next fifty-three contain a somewhat cursory survey of what the author defines as "The Byzantine Period", thereby distinguishing it from what he describes as "The National or Muscovy Period".

Mr. Voyle opens his survey with an account of Scythian art and that of the Greeks living on the northern shores of the Black Sea during the latter half of the first millennium B.C., thereby hinting that both mutually influenced the arts of the early Russians. He also implies that from that early date onwards no break in continuity occurred in the practice of art in Russia. His treatment of both themes is, however, of too cursory a character to carry complete conviction, especially since he fails to cite any concrete examples of the presence of early Greek elements in Russian art. Since Greek influence seldom penetrated into the hinterland and since it was not until a relatively late date that Russians settled in the coastal belt the omission is perhaps hardly surprising. The case in favour of the survival of Scythian elements in certain branches of Russian folk art is, on the other hand, a strong one, yet the author is content to regard such obvious resemblances as prevail—for example, the presence in both of cock and other sun symbols or the ancient motif of the great goddess, to quote but these—as conclusive evidence without attempting to examine in depth the problems they present. He does not comment on the curious scarcity of horse representations in Scythian art nor on the great rarity of the stag motif in the art of the early Slavs. He also fails to draw attention to what is perhaps the most interesting link between the two cultures, that whereby the Scythian custom of encircling a burial by a belt of impaled horsemen developed among the early Slavs into the habit of enclosing a burial by a wooden palisade.

It is surprising to find Novgorod, Pskov and Vladimir Suzdal included with Kiev in the section entitled "The Byzantine Period", since the author is at pains to stress the essentially Russian character of the architecture of those regions. However, the whole of this section is dealt with in so summary a manner that at times the impression it creates is lacking in balance. Thus the chapter devoted to Kiev's mosaics and murals takes no account of recent works by Soviet scholars, such

as Professor Lazarev's authoritative volume on the mosaics published in 1960, and therefore does not discuss Professor Lazarev's theory that the mosaics were carried out jointly by Greek masters and Russian assistants nor does he mention the discovery in Kiev of workshops for the production of mosaic glass cubes. Other statements appear too assertive in the present state of our knowledge. For instance, although it is generally accepted that the secular murals decorating the stair of the tower in Kiev's cathedral of Santa Sophia depict scenes from the diversions held in the Hippodrome at Constantinople and that the Great Palace of the Byzantine emperors there was adorned with secular as well as with religious mural decorations, it is hardly possible to state, as the author does, that Kiev's tower "was also decorated, as in Constantinople, with scenes of hunting, music making and other amusements" unless some supporting evidence could be cited. Similar objections may be raised in connection with the statement on page 146 that the painter Theophanes was invited to come to work in Novgorod and Moscow; no evidence of this exists and although he may well have been persuaded to visit Novgorod there is nothing to show that he did not, as is generally assumed, move to Moscow of his own accord.

The chapters devoted to architecture are in sharp contrast to these earlier sections. In these the author comes to grips with his subject, handles it with mastery and brings it to life. The same can be said of the treatment of the period. This forms the main theme of the book and is both informative and vividly written. Voyle deals clearly and fully with Muscovy's main monuments and includes an account of Russia's wooden architecture as well as an interesting chapter on the fascinating and numerous murals produced in the upper Volga—works which all too often overlooked because of their relatively late date and naive style. The survey of the decorative arts and crafts more comprehensive than is usual in English books, being extended to include arms and armour, woodwork, metalwork and ceramics. The illustrations are numerous and have been fully selected with a view to complementing the text; they are accompanied by detailed notes, an error has crept into that referring to plate 33, where the mosaic is described as a portable instead of a panel. A lengthy glossary and a chronology are included, but the bibliography has some surprising omissions; most noticeably these are the absence of a list by Professor Lazarev with description of a book on early icons written together with Otto Demus, and C. H. Hamilton's sound and well-illustrated *Art and Architecture of Russia*, published by Penguin in 1954.

CAROLS AND CAROLITES

DOUGLAS BRICE: *The Folk-Carol of England*. 174pp. Herbert Jenkins. 10s.

The vogue of the Christmas carol is a paradox of our modern secular life, but until Dr. Routledge wrote his book on its revival in 1958 there was no accessible account of the traditions, musical, liturgical and folkloric, that make up the history of the carol. The Rev. Douglas Brice in this smaller book extracts "isolates" is hardly the word for such a complex of traditions—for examination of the carols that have been caught up into folk-song. He has made good use of the information accumulated in the *Folk-Song Journal* and has consulted all the obvious authorities. His own contribution is to specify features of liturgical origin, of troubadour-song, of Gregorian chant and the religious poetry of the friars. He is scrupulous in his terminology, but almost loses patience in the end that he may not call "Adeste fideles" "Adam my yobounden", "While shepherds watched" carols, so he coins the word "carolite" for such Christmas songs and for poems that have no burden, but also prints in an appendix a twentieth-century attempt at writing. The book, though filled with scholarship, is so much a personal document, as immediately appears from the story of his singing carols in the Argentine in the Linea Euston express. It appears almost seriously in his idiosyncratic use of English history, which allows him to call the Reformation "the blow to all that the nation had held most dear" and to dismiss Puritanism, which is an abiding presence in the British character, in the sentence: "The puritan predilection for Mammon". Against one or two inaccuracies must be set the pathos of the liturgical colour which helps to elucidate the mysticism of the carols.

THE MEN AND THEIR BUILDINGS

DORA WARR: *A Short Dictionary of British Architects*. 312pp. Allen and Unwin. £2 8s. PAUL HENDERSON: *Architects on Architecture*. 415pp. Allen Lane: The Penguin Press. £7 7s.

Though not—and not claiming to be—a work of original scholarship like H. M. Colvin's *Biographical Dictionary of English Architects*, *A Short Dictionary of British Architects*, is a useful reference book, covering the whole period from the emergence of the professional architect up to the present day, not, however, including living architects.

A reviewer can only look for omissions and instances of disproportion. There are rather too many of the former. George Walton, Francis Thompson, Basil Scott (an important one, this), Rickards, Halsey Ricardo, Ashbee and quite a number of the latter, especially instances of disproportionate attention being given to fairly recent architects. This may be due to more information about their works being available, but it is nevertheless odd to find Robert Atkinson (died 1953) given more space than John Adam, Sir Herbert Baker (died 1946) much more than Sir Charles Barry, Sir Basil Fothergill (died 1953), more than Henry Flitcroft, and G. Grey Worsley (died 1957) more than Philip Webb, either of the Woods of Bath or Benjamin Wyatt.

Two more complaints: the lists of architects' works have been kept within bounds by concentrating on buildings that still exist, whereas for some of the more important references to those that have disappeared would have been more valuable. And Miss Warr does usually have done more to evaluate the contributions made by the more important architects

than the more numerous ones. In a work of reference too much in the way of subjective opinion is not wanted, but even in the very brief summary of the architect's life there could surely be some indication of whether he merely conformed to contemporary practice or whether he was an innovator—or of the difference, say, between Arthur Blomfield and E. W. Godwin.

As an anthology of recent American architecture, Paul Henderson's *Architects on Architecture* is a useful enough book: a good selection of examples, well chosen (though not well reproduced) photographs, and drawn plans. But it claims to be much more. By supplementing this material with excerpts from the writings and lectures of each of the men interviewed, comprehensive treatment is given to the full range of the architect's thought.

Each architect represented was interviewed by Mr. Hoyer with the help of a tape recorder, and by this means he has certainly acquired a great quantity of words to add to his own descriptions and observations; as he writes, and what may have seemed agreeably personal as conversation reads in cold print (with a few exceptions) as intolerably inflated and egotistical.

Mr. Hoyer obviously knows his subject, and this is a great deal of effort into this book, but the element which has been omitted is that of criticism. He does not try to discriminate between the many first-rate architects

practising in America and the second-rate, and the result is a text that everyone and everything, from the most meritorious and however trivial, to the most mediocre and mediocre, is on this basis, to be inflated with a full range of the architect's thought is too high a price to pay for a nice picture that are mostly available in other publications.

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NEW SHORT STORIES

JACK COPE: *The Man Who Doubted*. 247pp. Heinemann. 30s.
FRANCIS FYTON: *The Nation Within*. 120pp. Ambit (62 Hornsey Lane, London, N.6). 21s.
HEINEMANN EDUCATIONAL BOOKS. 8s. 6d.
FRANCIS DAVIES: *The Chosen One*. 185pp. Heinemann. 25s.
WILLIAM TREVOR: *The day we got drunk on cake*. 208pp. Bodley Head. 21s.
L. ROWSE: *Cornish Stories*. 152pp. Macmillan. 21s.
GARDNER: *The Power of Sergeant Mettle*. 196pp. Michael Joseph. 25s.
EDWARD HYAMS: *Cross Purposes*. 173pp. Longmans. 21s.
G. J. ALLAN: *Gerald and Breana and Rose*. 169pp. Faber and Faber. 21s.

Why are short stories so short? The best reason is that the author wants them no longer. It is a commonplace that a report on a foreign country is most worthwhile if written after a lifetime's close study or a fortnight's stay; the same principle can be roughly applied to fiction. A "short story" may be comparable with the work of a photo-journalist who flies home quickly when he has captured the basic facts; if he stayed longer the complexities of the situation would confuse him and postpone his report indefinitely. Or it may be more like a talk by a long-time expatriate, distilling his reminiscences for radio, summing up the Seychelles once and for all.

Several of these tales are, almost literally, foreign correspondents' reports and suffer from the obvious disadvantages—censorship and the need to make exotic matter clear to complete strangers. Jack Cope's *Love stories of South Africa* make the best of things. Evidently he has more forthright judgments to pass on his disastrous nation-state than he will make explicit; but the censor has probably done him no harm. As a dissident writer in a Soviet state he has learnt to fine down his treatment into swift, needing allusion which brings home the subtlety of his fiction more forcefully than can always be done by the angry propaganda of a refugee. There is little doubt about what public he is after. Comfortable, book-reading family-men sitting in the world's capitals, shrugging humorously at their comical governments, rather bored with "lefties" and their "ancient" petitions and demonstrations. Jack Cope is quietly reminding us, in almost all his anecdotes, that we are the "privileged caste of a privileged state", and that non-members of our group are being treated with an abominable lack of respect.

Mr. Cope's little-story suffers from a defect that is about as noble as a noble savage. It is that it is about a noble savage, and no less. The author cannot understand this man, who carries his father's ghost on a wild-olive branch, much better than the reader can. A touch of the biblical style creeps in—so often when South African writers are dealing respectfully with their subjects. More powerfully, really, is "The Name of Patrick Henry" the story of a Bantu lumbered with too grand a name, so that he feels unlabelled, without identity. Perhaps the best-known tale, "Baboon", carries the most weight, in its easy-going way. A Xhosa man is assisting some European scientists in their zoological expedition: he tells them of a celebrated baboon who (so the local people like to believe) can talk—but only to coloured people. "If the whites know, they will make him work." Contact is made with the baboon; it drinks with the expedition members, impresses them, makes a pass at a wife. The Xhosa says indignantly: "He thinks he's a white man. Well do this to other women." Jack Cope has a cool, practical way of dealing with such fantasies and melodramas.

Fantasy and melodrama are, unfortunately, the mainstay of short-story writing—even if, like Francis Fyton, they have their work closely on undoubted facts. His three stories, *The Nation Within*, concern the horrible and the rival French "security" forces. First published in *South*, they have suffered another kind of censorship: several printers have refused to set them up in book form. Francis Fyton appears to suspect political prejudice, but it seems that the printers were afraid of our obscenity laws. The author deals with lurid and tortuous which Algerian might receive from *Les Femmes d'Alger* (Other French women like "merde" and "d'accord"

stud the page with italics). Decor and costumes (leather and trenchcoats) resemble that half of the newsagent's paper-back stand which is not affable with torn *négligés*. Dialogue is sub-existentialist: "Now, if all were predestined," said the terrorist to the prostitute, "a man in my position could accept his destiny passively." It is not always good for an English writer to learn how to be left-wing in France: it may even indicate that he cannot understand the working class of his own country.

Ly Singko's collection of Malaysian Chinese stories emerges from a very different communications system, a very different censorship. A great deal of good work has been destroyed (according to Han Suyin's foreword) by Japanese and British rulers of this ex-colony. The survivors, reprinted from the literary pages of Chinese newspapers, recall the classic "shallowness" of the Greco-Roman world, in their acceptance of situations which—to London or New York writers—would seem traumatic, and in their anonymity; these stories were originally published under pseudonyms—there was little money or prestige to be gained. One of the most interesting writers is Cheng Meng Chou, who has two stories here under entirely different names (Hwang Hwei and Yao Tze). One of them concerns a Chinese painter, avoiding the Japanese invasion by hiding with peasants in Sumatra; he takes a Dutch woman under his protection, uses her as a model, is rejected by her when he meets her among white people after the war. Trishaw-peddlers, violinists, roadsweepers, the principal characters are all portrayed as sensitive and rather lachrymose; but the writing sheds no tears. Not intended for foreigners, these terse, allusive stories are easy for us to follow—perhaps because of their multiracial subject-matter.

Rhys Davies's little-story, "The Chosen One", is a yarn about exotic Wales from the *New Yorker*. It is a pity that he has chosen a melodramatic, Lawrentian anecdote: husky young tenant discovers that persecuting spinster landowner really wants him to love her or kill her. Mr. Davies's knowledge of rural Wales and his evident sympathy with tough, naive young countrymen could be put to better use if he did not confine himself to strong situations. William Trevor's collection is based on the idea that his readers will find something exotic in far-fetched yarns about the dim suburbs and the dimmer villages of England. The dialogue is man-

nered and quite lacking in point. The most disagreeable story concerns a little boy who kills his teacher's baby: it does not shock or amuse. It is almost a relief to turn to Dr. Rowse's fusty, self-indulgent tales of Cornwall in the olden days: "No, sir. Don't 'ee take on so," said Dan!, who was a good soul. . . . Nevertheless, "out of the mouth of very babes and sucklings"—it turned out to be true: the young imp was corroborated by Annie herself. . . .

The style, if not the skill, of Conan Doyle is resurrected here. Judy Gardiner's stories are more like "novellas"—a word often used when the author has found the right length and it is an awkward one for editors and publishers. Her little-story, "The Power of Sergeant Mettle", combines two anecdotes about foolish males: a novelist fails to achieve a holiday romance, and his little son (obsessed with masculinity) discovers that his fantasy father-figure, the sergeant whose incisive instructions are to be found pinned up on the broken-down gun-emplacment, is really a boring old woman who used to be in the A.T.S. There is an easy, charming geniality in this and her other two stories which suggest that she has a talent for this medium which could rival the undoubted achievements of the new-comer, C. J. Allan, and the veteran, Edward Hyams.

Edward Hyams has written four stories, the first a fantasy (recalling David Garnett), the third almost a melodrama. He stands out from the less interesting writers above because he takes death and adultery as seriously as they are taken in real life. He most resembles the Malaysians, since he can create a whole society within the length he has chosen; he can inform, to the point of pedantry, yet without lecturing; he can be sombre without sobbing. He is aloof, to a fault. C. J. Allan is even better: the second of her two stories, "Rose", stops just before it would have to become a novel. She deals with the end of a ten-year relationship between a 27-year-old restaurant manager and her elderly employer. There is an account of measured intensity in this account of a dim, tedious life and it makes the whole work exhilarating. Neither her stories nor Edward Hyams's seem to have been published before in journals. If English short-story writing is ever to rival the Americans, it may be necessary to produce journals that can accept such work. Or, perhaps, like the Malaysian Chinese, the British could introduce fiction pages to the newspapers.

BIRDMAN OF BARCELONA

MERCE RODRERA: *The Pigeon Girl*. Translated from the Catalan by Eda O'Shale. 208pp. André Deutsch. 25s.

The Pigeon Girl is set in a poor quarter of Barcelona, and takes place before and during the Civil War. In plot and sentiment, in the kind of emotional gestures it makes, the novel has a tiredly familiar character that the Catalan local colour and the strenuous poeticism of the writing hardly disguise. Natalia, the kind of heroine doomed to suffer life's blows in silence, at least until the end of the drama, when her accumulated miseries issue in a turbulent cathartic scream. She is swept unresisting into marriage by a turbulent, boorish fellow who allows her no rights at all; he refuses to call her Natalia, renaming her Coloceta, and is always invoking the example of a "poor Maria", a real or imaginary woman from his past. The husband develops an obsession with pigeon-breeding, and takes over most of her flat for this purpose. Natalia is driven nearly insane by the resulting squalor and discomfort, and starts

severely to terrorize the pigeons in order to drive them away. Later, the husband goes off to the war, and is killed. Natalia is reduced to extreme poverty and hunger, and near madness. In the end a kindly grocer, who has returned maimed from the war, rescues her from her fate, and all comes right when they get married. There is enough suffering in the life of Natalia to fill several lives, and yet the account of it is almost wholly unmoving. The trouble is that she and her fellow characters achieve hardly any measure of credence; against the extravagances of "poetry" in the writing, theirs is a lost cause. The effect is that of a wildly undirected sensibility, by turns whimsical and violent.

The Robert Louis Stevenson Club announce that their triennial prize for an essay on Robert Louis Stevenson has been awarded to Mr. Malcolm J. Cousins.

HEINEMANN

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HEINEMANN

In one of Arnold Toynbee's earlier works he marvels at the transformation of the population of Anatolia in the course of a few centuries from Greek-speaking Christians into Turkish-speaking Muslims. Dr. Yusuf Fadi Hasan has provided a careful description of a similar process on another frontier of the Dar ul Islam: the transformation of the population of the northern Sudan from Hamitic-speaking Christians into Arabic-speaking Muslims.

Western people often regard "the use of force as a major characteristic constituent of the Islamic religion" and the spread of Islam as a rapid and violent process over a short period of time. The process described by Dr. Hasan, though by no means innocent of violence, was a much more complicated and a slower one. Immediately before the Arab invasion of Egypt in 641 what is now the northern Sudan was inhabited by Hamitic-speaking peoples similar to the early Egyptians, while further south were dark-skinned peoples of mainly negroid descent. It was divided politically into three kingdoms called by the Arabs Maris, Muqurra and Alwa. When Abdallah b. Sa'd attacked Nubia in 651 the two former and northernmost of these kingdoms were united. Abdallah's success was only partial and his campaign ended with some kind of an armistice.

Muslim arms for once were halted, and the Christians held their own. In the long run, however, the conquest of Egypt was fatal to the survival of Christianity in Nubia. It lasted another 700 years, but, cut off from the main stream of Christian life, it became desiccated and decayed. Dr. Hasan quotes travellers to show the decline in the number of churches between 1200 and 1500 when the lack of Christian instruction had reduced the population to being "neither Christians, Moors, nor Jews; and that they live in the desire of being Christians".

Although the Arabization and Islamization of the northern Sudan was mainly brought about by the infiltration of Arab tribal groups from Egypt, the development of Egyptian trade through the ports of the western coast of the Red Sea and the rediscovery of the ancient gold and emerald mines of the eastern desert also played a part. Dr. Hasan has an interesting chapter on these economic activities. As the flow of slaves from the captives of the early conquests dried up, the slave

trade became an important element in the contacts between Islam and the Sudan. The demand for black slaves as soldiers was steady: they were also needed for mining operations and right down to the twentieth century the Sudanese, though no longer slaves, have formed an important element in domestic service in Cairo and Alexandria. Trade between the Mediterranean and the Far East has always had the choice between the Persian Gulf and the Red Sea routes, and throughout ancient and medieval times the control of this trade was a prize to be fought for. In early Abbasid times Egypt was out of the competition, a mere dependency of Baghdad, but Cairo reasserted herself in the tenth and eleventh centuries, and the Fatimids encouraged the growth of the port of Aydhab in the Beja country. Aydhab received a further stimulus when the decline of the Crusaders made the pilgrimage route through Sinai doubtfully safe. Ibn Jubayr was unable to count the caravans coming and going between Aydhab and Ous on the Nile below Aswan.

A steady migration of Arab tribes into Egypt had gone on for the first few centuries after the Muslim conquest, but they were not easily assimilated into the peasant population. The loss of Arab privileges after the fall of the Umayyad Caliphate and the replacement of the Arabs in the Muslim armies by Berbers, Negroes, and Turks, drove them to frequent revolt and caused them to drift southwards. Pressure from the rulers of Egypt and service as auxiliaries with the Mameluke expeditions which finally broke the military resistance of the Nubian kingdoms helped them on their way. By the beginning of the fourteenth century the kings of Muqurra had become Muslim; two centuries later the Arabs were the masters of the three kingdoms, and by the end of the sixteenth century the triumph of Arab religion and culture was complete, though Arab blood had largely disappeared into Nubian stock.

Where it is drawn from the literary sources Dr. Hasan tells this complicated story with clarity and skill. His study of the tribal affiliations of the immigrants is largely based on Sudanese traditions and genealogies and is inevitably somewhat less lucid and convincing, but his book never fails to hold the interest and will be essential to all students of the histories of Egypt and the Sudan.

THE ENGLISH IN EGYPT

ROBERT L. TIGNOR: *Modernization and British Colonial Rule in Egypt, 1882-1914*. 417pp. Princeton University Press. £3 12s.

For all the present interest in Imperial history we have had to wait a long time for an account of Britain's rule in Egypt. This is the more surprising as Lord Cromer, the chief architect of that rule, was regarded, in his day, as the perfect exemplar of the Imperial administrator and his book, *Modern Egypt*, as a standard work on the right government of Oriental peoples. Now, at last, this gap has been filled by a young American historian, Robert Tignor, with a clear, well-organized account of the events which followed the brief Suez war of 1882.

Mr. Tignor breaks no new ground. But where he sticks to the political and administrative history of the period his book is an excellent introduction to the story of British rule. Perhaps his major contribution is to show how the character of that rule, in its first ten years, was modified not only by the fact that everyone believed the Occupation to be temporary but also by the need to find Egyptian politicians who would agree to hold office. This gave men like Nubar considerable bargaining power which they used to prevent a number of important ministries from falling under British control. As Mr. Tignor rightly points out, the turning point occurred in 1894 when Lord Cromer was able to use victory in his two-year conflict with the new Khedive Abbas II, to extend British influence into every part of the Egyptian government.

As for Lord Cromer himself, Mr. Tignor presents a perceptive analysis of his policies: even though, at times, he tends to ignore the pragmatic side of Cromer's approach to administration and falls into the common error of providing him with a consciously-worked out philosophy of Imperial government pieced together from articles and reports written over a forty-year period. On the other hand, his successors, Gorst and Kitchener, remain somewhat shadowy figures. Mr. Tignor is right to be critical of the former's effort to woo

the Khedive away from the Nationalists, but there is too little about the reasons why he chose to embark on such a course. Unlike Cromer, Gorst did not live long enough to produce, from retirement, an endless series of reflections on the theory and practice of Imperialism. Yet there is sufficient evidence to permit a more illuminating explanation of his policies. One aspect which Mr. Tignor omits is that Gorst was no political theorist but an intensely ambitious man who saw that the best way of furthering his own career was to obtain the gratitude of the Liberal Government by devising some method of keeping Egypt out of the news for a few years. In this he failed. Egyptian middle-class nationalism was too new and too confusing a phenomenon for him to be able to find a means of tidying it out of the way by anything short of simple repression.

It is unfortunate that Mr. Tignor does not confine himself to political history but also attempts the more ambitious task of describing the effects of British rule on Egyptian society as a whole. This presents him with two insurmountable problems of method. First, as he states correctly, the main instrument of social change was not British government as such—indeed British officials generally tried to limit the disruptive impact of their rule—but the measures taken to develop the country's agricultural resources. However, such an analysis requires a firmer grasp of the economic history of the period than he seems to possess. It is true that he provides a valuable account of the way in which rising incomes from cotton led to the disintegration of the Egyptian village community and so to that lawlessness which was so marked a feature of rural life in the last decades of the nineteenth century. But, for the most part, his treatment of the social consequences of rapid economic

development is superficial, generally based on a priori assumptions rather than on close scrutiny of the facts themselves. Certain important developments, such as the increasing substitution of money for those paid in kind, are overlooked. Others, like the steady increase in the cultivation of cotton for export, are telescoped so that the effect is made to appear very more sudden and drastic than it was.

A second, more basic, problem concerns his use of the concept of modernity. There are certain contexts in which this is an analytical tool, but it is hard to believe that Egyptian nationalism in the early years of the century was one of those "new" yet far too little is known about changes in the structure of Egyptian society to allow firm conclusions to be drawn. For his part, Mr. Tignor is content to press the few facts into the strait-jacket of a complex theory of the situation. Only one example: it is not correct to describe Egyptian agriculture at the time of the French occupation as traditional in the sense that it used the word. A glass of water in the Nile valley, the discovery of the seasonal pattern governing the monsoon winds opened a new era in navigation and commerce. The decades after Actium (31 B.C.) saw numerous Greek trading posts established, first round Gujarat and the Indian Delta, then further inland. By the second century A.D. Greeks had penetrated almost every corner of the sub-continent, bringing their culture and art with them, influencing eastern ideas, and acquiring many new influences in return. One commodity that oddly refused to flow westward was Buddhism, which did not happily employ in Tonkin (Cochin China, yet never so far from home as we can tell) reached Constantinople, let alone Alexandria.

Political power travelled in the wake of the merchants; indeed, it was the flag that followed Trade rather than *vice versa*. The export of Greek dynasties that established themselves north of the Hindu Kush are among the most amazing, and little studied, phenomena in ancient history. As Mr. Woodcock

WITH THE GREEKS TO INDIA

GEORGE WOODCOCK: *The Greeks in India*. 199pp. Faber and Faber. £2 2s. LACE BOUNLINS: *The Silk Road*. 250pp. Allen and Unwin. £2 2s.

Perhaps the most completely falling-apart of modern times, generally considered, is that famous Imperialist bromide: "Trade follows the flag." The Greeks, as Mr. George Woodcock reminds us, were in India long before Alexander the Great's military path stayed on the continent, and they stayed on for nearly a millennium afterwards. They were, primarily, as merchants, travelling to such remote (but not, for the time, so remote) regions as the Indian coast and the shores of the Persian Gulf. The emperor Bindusara, who obviously knew what he was doing, wrote to the Seleucid King Antiochus I asking to be sent "some wine, some grain, and a sophist." The Chinese, too, were a constant operative factor in the Greek trade, dictating policy when as it was affected by Imperial facts into the strait-jacket of the Han Dynasty.

The voyages of Eudoxus between 110 and 110 A.C. convinced the Greeks of Alexandria that direct seaborne trade with India could be developed; and Hippalus's subsequent discovery of the seasonal pattern governing the monsoon winds opened a new era in navigation and commerce. The decades after Actium (31 B.C.) saw numerous Greek trading posts established, first round Gujarat and the Indian Delta, then further inland. By the second century A.D. Greeks had penetrated almost every corner of the sub-continent, bringing their culture and art with them, influencing eastern ideas, and acquiring many new influences in return. One commodity that oddly refused to flow westward was Buddhism, which did not happily employ in Tonkin (Cochin China, yet never so far from home as we can tell) reached Constantinople, let alone Alexandria.

Political power travelled in the wake of the merchants; indeed, it was the flag that followed Trade rather than *vice versa*. The export of Greek dynasties that established themselves north of the Hindu Kush are among the most amazing, and little studied, phenomena in ancient history. As Mr. Woodcock

says, "the list of Greek kings and queens who reigned in India and on its borders is as long as the list of English kings and queens who have reigned in England since the Norman conquest". They bequeathed to India various industrial techniques, some very Greek contributions to Buddhism, the science of astronomy, and the important and influential Gandhara school of sculpture.

Yet despite the two-way traffic of ideas between Buddhism and Greek thought, and the fascinating syncretism discernible in Greek-inspired Buddhist sculpture after Asoka, there seems to have been surprisingly little direct and permanent Greek influence on India's cultural tradition. The only Greek Buddhist king who can be identified from Indian literature is Menander, in the *Questions of King Milinda*. Though Greek remained the lingua franca of Gandhara and the Kabul Valley for long after Hermeus's death in 30 B.C., by A.D. 200 the Greeks had more or less vanished as a "self-contained and identifiable minority in India".

There are two modern studies which deal with the key period of the Bactrian Greek kingdoms in India: Tarn's *The Greeks in Bactria and India*, and Narain's *The Indo-Greeks*, the first of which suffers from over-bold speculation, and the second from a certain degree of ethnocentricity. There is also a long and fascinating excursus in Fosco Maraini's *Where Four Worlds Meet*, based on detailed autopsy as well as wide reading. But Mr. Woodcock's *The Greeks in India* sets out boldly to survey the whole history of Indo-Greek relations within the compass of a single book.

His narrative abounds with good things at every level: his eye for exotic detail is matched by a cool sense of perspective. Briskly he challenges Toynbee's identification of "Chasparyas" in Scythia, or locates Nysa—that legendary scene of Dionysiac revels—amid the tribal fastnesses of Swat. With a crisp word or two he traces Jain influence in Py-

rhonic Scepticism, revises Tarn's estimate of the extent of Demetrius I's achievement, and vindicates the impugned historicity of Philostratus's *Life of Apollonius of Tyana*. Whether commenting on the Zoroastrian temple in Taxila which bears so odd a resemblance to the Parthenon, or detecting a hybrid Greek streak in the Rigveda, or exploding the Teutonic theory that Sanskrit comedy was somehow influenced by Aristophanes and Cratinus, Mr. Woodcock is always perceptive, and for the most part convincing.

Bactria, as he reminds us, stood at the commercial crossroads of Asia: one excellent reason for the prosperity of its Greek rulers, who first really opened out and developed the age-old trade-routes passing through their territory. Perhaps the most important of these, after the Siberian gold-caravans, was the Chinese silk-route. The history of this east-west link, from the earliest times till our own day, has been admirably reconstructed by M. Boulnois in *The Silk Road*. He conducts us effortlessly through the tumultuous centuries, with a wealth of illustrative anecdote and technical detail—sericulture was for long, incidentally, about the best-kept manufacturing secret in the world—until we reach that now slightly demodé project, the Sino-Russian railway.

"Before long", enthused a *Provida* reporter, "there where once the caravans made their halt, our two countries will meet with a steel handshake." He might phrase the sentence a little differently today. The scheme is ironic in retrospect—yet no stranger than anything else that has taken place on the trail between Peking and Khotan during the past few thousand years. How odd, for example, that the western silk-trade should have been boosted by the spread of Christianity, when Byzantine priests developed a passion for exotic silk vestments—or that China's monopoly should have been broken, about A.D. 440, by a princess who, being about to marry abroad, and "horrorified at the thought of a silkless future, wrapped some eggs of the silkworm in paper and hid them in her hair".

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BEFORE THE GREEKS IN THE AEGEAN

DOUGLAS HOOD: *The Home of the Heroes. The Aegean Before the Greeks*. 144pp. 122 illustrations. Thames and Hudson. 30s. (Paperback, 15s.)

The prehistoric archaeology of the Aegean, particularly of the islands of Crete and Rhodes, has attracted more and more interest, without ever being capable of being fully understood except by specialists. Mr. Sinclair Hood, the former Director of the British School of Archaeology at Athens, wisely remarks in his preface that "our knowledge of Aegean prehistory is admittedly a fluid state, which the vast number and spectacular nature of the excavations, together with the monolithic dogmas of modern scholarship, tend to keep in a state of flux." The Aegean area is certainly staggering in the palace-civilizations are rich and intricate, but the dates are confused, the arguments involved, and the controversies learned and extremely bitter. Mr. Hood's short and to the point, admirably illustrated survey is a breath of fresh air. It is a masterpiece in its command, particularly of the Cretan and Mycenaean material, the objects illustrated are striking, and Mr. Hood is a very honest writer; one finds in his book not only a general respect for heterodoxy but also a keen discussion of arguments and a constant reference to the evidence on which statements rest. We have not only the point where any orthodox general exposition of early Aegean material can be safe or very safe, but also an interval report Mr. Hood's survey is invaluable. It is also better, than some more extensive and pretentious recent attempts to cover similar fields.

Such a book does raise the question of who it was written for. Anyone capable of absorbing so many allusive paragraphs and so many technical terms would hardly have welcomed footnotes, and Mr. Hood's readers will be those who have read and experienced an account of the survey of this huge

area without notes and virtually without references must be a kind of light-rope acrobatics. The bibliography is lamentably short. What use is it to be told it was Wace and Blegen who adopted a system of pottery classification in 1918 if one is not told where? Within the limitations of his pseudo-amateur form, Mr. Hood does a remarkable job, giving long due credit to Manner for example, for the bronze age Pompeii on Santorin that he excavated in 1874, and to Markovits for the first records of palaeolithic finds in Greece. The discussion of neolithic Greece in particular is thrilling; it may even now not be generally known that the bronze age palace of Knossos was built on a mound of neolithic deposits seven metres deep. The wonderfully crisp marble figure from these deposits which Mr. Hood illustrates must be one of the most startling masterpieces of Greek art of any period.

In the period of the great Cretan palaces and of the Mycenaean shaft-graves, the masterpieces came thick and fast: some people will prefer the granulated gold of the wasp-pot from Mallia, others the gold dent from the base of a gold cup from Dendra, and one ought not to dismiss the claims of a Mycenaean knife-blade with leopards hunting wild duck in a poppy swamp, inlaid in gold and silver on bronze. There is a tendency among professional archaeologists to underestimate such glories, and to prefer the silken feel and silvery grey burnish of a simpler pottery. It is hard to enter into the mind of the artist who, without irrelevant prejudice into the aesthetic niceties of objects so ancient and so prolonged; when Mr. Hood speaks of "restraint and taste" he is on treacherous ground. The conditions of light, the colour sense and even the physical eyesight of that age were not those

with which any British art-lover can be familiar.

It is hardly necessary to say that the treasure-hunting aspects of archaeological research which cannot be quite absent from the excavation of great palaces are in this survey secondary. The only bronze age town that has been cleared in Crete is Gourni, and this site, with many other monuments of industry and of peace, is given its proper position. At certain points Mr. Hood has been let down by his publishers: the important illustrations on page 45 for example are definitely bad—one would hardly know that the two figures in real life have the same visual texture and worse still, the crucial photograph of the Harvester Vase is inadequate. The designers of the book have also been mesmerized by the glitter of precious materials and of midsummer Greek sunlight; but this said, their cooperation with Mr. Hood has been extremely fruitful.

Mention should be made of Mr. Hood's view that the language of the Linear B script found in Crete and also at Pylos was not Greek. This granulated gold of the wasp-pot from Mallia, others the gold dent from the base of a gold cup from Dendra, and one ought not to dismiss the claims of a Mycenaean knife-blade with leopards hunting wild duck in a poppy swamp, inlaid in gold and silver on bronze. There is a tendency among professional archaeologists to underestimate such glories, and to prefer the silken feel and silvery grey burnish of a simpler pottery. It is hard to enter into the mind of the artist who, without irrelevant prejudice into the aesthetic niceties of objects so ancient and so prolonged; when Mr. Hood speaks of "restraint and taste" he is on treacherous ground. The conditions of light, the colour sense and even the physical eyesight of that age were not those

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Robert Nye, *Guardian*



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OLD WORLD AND NEW

ALAN HOLDER: *Three Voyagers in Search of Europe*. 396pp. Philadelphia: University of Pennsylvania Press. London: Oxford University Press. £2 8s.

The habit of expatriation runs deep in American letters—so deep as to constitute a tradition, a point of cultural tension, and hence the basis of a fundamental debate about the nature and significance of American and other cultures for the native writer. Out of the habit came an impulse toward literary cosmopolitanism, and an eccentric view of the springs and sources of art and the right environment for its creation, which has been of enormous importance in shaping the character of modern American literature. Indeed it has been of the greatest importance for western literature generally, since the very idea of modernism seems to have its roots in this cosmopolitan, expatriate spirit. Certainly modernism in English: for the essential springs of that movement appear to lie in the London literary scene of the turn of the century, when a number of American and English writers worked together to produce a fundamental literary revolution. The characteristic environment of modernism is the culture-capital, the city in which the national environment, the flow of ideas and the actual conditions of artistic production combine in a radical way to draw artists together and enable them to reassess and reacquire literary traditions on their own terms, and in an atmosphere of extreme self-consciousness. If modernism is, as we often suppose, the central literary tendency of our time, then its cosmopolitan-expatriate character, its new view of the international republic of letters, its changed sense of literary possibilities, are matters worth charting in detail.

Alan Holder's book catches a crucial stage in the development of this cosmopolitan strain—the complex and searching expatriations of James, Pound and Eliot, three figures whose influence on subsequent American and English writing has been profound, and in whom the idea of the connexion of American and other cultures was elaborated well beyond previous formulations in a kind of communal debate. As Dr. Holder shows in careful detail, their attitudes toward their native land, to the very ideas of nationality and cosmopolitanism, and toward the European past and the European present, differed very markedly. Their different versions of the international republic of letters, and their different senses of tradition and of history, are particularly profitably brought out—notably with regard to Pound and Eliot, whose positions can sometimes be confused. As Dr. Holder says, Pound's view of history is essentially chaotic, deriving from a concept founded on usury; while Eliot's is rooted on the one hand in a deeper sociological sense, an awareness of the power of institutions and forms, and on the other in a belief that the essential meaning of history is to be sought properly in a timelessness beyond it. Likewise, all three gloss cosmopolitanism in different ways. James' view of a "sublime consensus", of a transcendence of nationality among the educated and intelligent, was qualified by an ambiguous sense that "half our

instincts work for the maintained differences". Eliot's commitment to "the mind of Europe" also increasingly involved commitment to particular localities and loyalties, so that cosmopolitanism was "an organic unity of cultures, each one of which will be an organic unity of cultures". Pound's view, signalled by the fact that he never settled firmly in any given part of Europe, was more omnivorous; civilization is on the one hand a personal assimilation of all of past and present cultures that matter, and on the other hand a "cleansed" society that caused individualism and art to flourish, the only model for this being a composite civilization drawn from the best civilizations of the past.

The opposite to cosmopolitanism is provinciality, and all three writers had a convinced sense of the provinciality of the American literary or social scene. For James, America was, as a subject both for observation and the exercise of creative response, "a welter of objects and sounds in which relief, detachment, dignity, meaning perished utterly and lost all rights". In James this extended into a critique of American democracy in social and aesthetic terms—a democracy where privacy, discrimination, and variation of forms seemed impossible, and where above all the establishment of critical standards of judgment was wanting; the critical weight that James attached to the term "provincial" was almost Arnoldian in force. In Pound, similar charges were expressed, but in more specifically literary terms; it was American dependence on British literary

models, American absence of literary innovation, the poverty of the American audience and the need for a "Risorgimento", that formed the basis of his critique. Eliot likewise tended to see nineteenth-century American literature as hardly more than a local derivation of British, saw no effective tradition or locale for the arts in the United States, and equally found American democratic institutions an insufficient basis for a literary culture. But the social changes of Europe, and above all their subjection to the processes which seemed to dominate America—for James, the decline of taste; for Eliot, the urbanization and de-regionalization of the society; for Pound, the failure of European societies to commit themselves to the artist—brought a species of disillusionment with the new locale, and all in some sense ended up with Imaginary Europe, paradisiacal Old Worlds from which present European society derived.

Dr. Holder provides full and thorough documentation of the attitudes of the three writers to such matters, and painstakingly draws out their attitudes and the distinctions among them. At times the approach is too systematic, and grants too little to the curious ambiguities involved—so, for instance, James' deep sense of the ambiguity of the whole issue, of the situation of those who have been penetrated by what he called the "outland darts", is insufficiently established. Indeed, the sense of a sacrificial element, of the search for the right context for art as a painstaking burden on the artist, the sense of urgent literary motive, is generally

wanting. For this reason, he underestates, perhaps, the most important matter of all—the kind of literary culture that all three were, in different but connected ways, making for. Dr. Holder tends to see the expatriate phase in American writing as a deviation, something subsequent to a stage in American literary history, and dismisses its central significance, its place in the modern artistic inheritance. Pound lies, indeed, in a paradox: that while it is possible to regard him as he does—their social instincts, the very basis of their expatriation, conservative, a flight from a "cray into forms", tradition, the past, all three writers are among the most significant of modernism; are not so only because of the varying quality of their work, but because they are central sources of something like a new view of social place and function, of the artist's capacity for cultural insight, of their sense of the assimilating power of the creative consciousness, of their very themes of the artist's affiliation, are crucial parts of modernist inheritance. (Mr. Holder, the biographer of Nurse Croft with whom Mr. Beaumont had contact, now edits his manuscript. With its straightforward narrative and its contemporary photographs the book makes a worthwhile addition to the literature of the First World War.)

WORTH, LESLIE. *S. F. Barnes—Cricket*. 208pp. The Cricketer/Hutchinson. 35s. Dr. Duskworth expresses surprise that one before him had attempted a full-scale portrait of S. F. Barnes. Perhaps, however, that surprise is excessive. Certainly majority cricketers would vote Barnes to be the greatest bowler who ever lived, and then he deliberately chose to shed most of his career away from the spotlight and in the comparative obscurity of league and minor county cricket. And then the personality of a man is not calculated to send the whom it could be compared to. In that book, the general incapacity of the filmmaker to take his life in hand was so seriously shadowed by the more serious shadow of an apostate Communist days. The consistency of tone of a novel in spite of a certain mingling of energy towards the end of the first, and also of the consistency of the rather embarrassed and untidy in *The Lung* about what with his hero once he had come from his life-saving embrace to essentially tedious process of rehabilitation.

The main trouble with *A Girl in the Head* is that its world cannot be taken seriously except as an occasion for a fascinatingly written farce. Its verbal assurance and sourcefulness show that Mr. Farrell is content to coast along on the imitating his previous work. A deliberate extension of camp, perhaps a hopeful sign for a writer after three novels, still has not made the mode in which to fulfil its creative promise.

Architecture. GALT, KENNETH. *Architect's Detail Library. Volume V: Entrances and Staircases*. Volume VI: *Exterior Detailing in Concrete*. 119pp. Little Books for The Architect and Building News. £2 2s. each. Volumes five and six of the Architect's Detail Library follow the same pattern as the previous volumes in the series. There are detail drawings in the form of photographs, illustrations of the photographs, and some of the photographs are themselves drawings. The drawings have been constructed, but they do not give sufficient useful information for the practising architect or designer and in volume six there are too many photographs and not enough detail drawings. In this respect the title is somewhat misleading.

Biography and Memoirs. HARRIS, HARRY. *Old Conscience*. Edited and introduced by A. E. Clark-Kennedy. 224pp. Hutchinson. 30s. Dr. Duskworth is in the retreat from Monty, Beaumont was captured but escaped and eventually reached England. Subsequently he wrote about his adventures. Dr. Clarke-Kennedy, the biographer of Nurse Croft with whom Mr. Beaumont had contact, now edits his manuscript. With its straightforward narrative and its contemporary photographs the book makes a worthwhile addition to the literature of the First World War.

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Biography. ANDREWS, CHRISTOPHER. *The Natural History of Viruses*. 237pp. Weidenfeld and Nicolson. £2 15s. Sir Christopher Andrews, who is a well-known authority on viruses, has produced a volume in the World Naturalist series, dealing in a comprehensive way with this very wide subject. Viruses are harmful to man, his herds, flocks and crops, inflicting losses that run into millions of pounds.

After a general account of the study of viruses in relation to their environment, consideration is given to their nature, mode of construction, how they multiply within a cell and how they affect the cell. The second part of the book is concerned with the transmission of virus infections. Consideration of the common cold, influenza and poliomyelitis is followed by an account of viruses borne by arthropods. This latter is a complicated field of virus natural history and the large majority of known viruses in this category are carried by mosquitoes. After an account of Dengue, which has been observed to change its character both in behaviour and in the severity of the symptoms it produces, a chapter is devoted to Yellow Fever which caused West Africa to have the title of "White Man's Grave". This section concludes with a consideration of arboviruses, of which ticks, sandflies and midges are vectors, together with information on plant viruses.

The third section discusses virus ecology and concerns instances where man has either favoured viruses and the development of virus diseases, as in the introduction of myxomatosis to control a plague of rabbits, or has found ways of frustrating their activity for his own benefit. The book is illustrated and contains adequate references and a glossary. Though the subject is exceedingly complex, the author, by an easy style, has presented it in a manner that will have a wide appeal.

Botany. HUXLEY, ANTHONY. *Mountain Flowers in Colour*. Illustrated by Daphne Barry and Mary Grierson. 428pp. Blackford Press. 30s. A book that will doubtless find its way into the pocket or rucksack of many who walk in the mountains of Europe at an altitude of over 1,500 metres and wish to identify the plants around them. No structure of the flowers has been attempted but some 1,200 plants have been illustrated either on 112 colour plates or in black-and-white. In general the aim of the author has been to illustrate closely related species together, but this has not been a consistent pattern; so the consecutive numbering of the plates is not followed in the text. The drawings do not depict the whole plant in most cases but the flowering axis will be achieved. Some families such as the Grasses and Sedges have been omitted as being too complex for the amateur. A glossary and well annotated index, together with the coloured plates, will help many who might not have found their way among the technical complexities of morphology and classification but who nevertheless enjoy wild flowers and have pleasure in naming them.

KINGSBURY, JOHN M. *Deadly Harvest*. 128pp. Allen and Unwin. 21s. "Deadly Harvest" emphasizes the problem that arises so often when human beings and children in particular, are too adventurous in eating wild plants. It is a campaign for the better understanding of poisonous plants, for the encouragement of research and to create a better informed public so that fewer poisonings happen. After some historical considerations the author discusses in what plants toxicity occurs and its effects. The chapter on "rehabilitation" is of partial value in Britain because the small line-drawings have local names only, many of them American and difficult of identification to the amateur elsewhere. In view of this it is probably wise to take the

author's closing advice that if the need arises and you cannot obtain a physician promptly it is best to take the patient to hospital. The text makes interesting reading and a wide range of poisonous plants is recorded.

Education. HEAFFORD, MICHAEL. *Pestalozzi*. 100pp. WINN, CYRIL, and JACKS, MAURICE. *Aristotle*. 114pp. Methuen. 25s. each. (Paperback, 12s. 6d.) This useful series has already produced a good analysis of the educational thought of Georg Kerschensteiner and its relevance today. Now here are volumes on Aristotle and Pestalozzi, again with emphasis on applying their insights for the modern world. The Aristotle volume takes a passage from the philosopher's work and then comments on its interpretation today; and Pestalozzi's anticipation of Jean Piaget's approach is pointed out. The student may be left with too much of a feeling that everything in educational theory is *déjà vu* but none the less he will find these books valuable.

History. BALSDON, J. P. V. D. *Julius Caesar and Rome*. 184pp. English Universities Press. Teach Yourself Series. 12s. 6d. So complex were the political forces at work in Rome during the last decades of the Republic, so far-ranging the incessant activities of Caesar himself, that no volume in this series can have presented its author with greater problems of selection and compression. Luckily Dr. Baldson is complete master of his material: his densely packed narrative takes the reader firmly at times breathlessly, from Gaul to Africa, from Spain to Asia Minor; and his mordant comments enliven the unending record of military conflict and political chicanery.

FALLA, FRANK. *The Silent War*. 224pp. Leslie Frewin. 30s. When the Germans occupied the Channel Islands in 1940 Mr. Falla was, as he is now, a journalist in Guernsey. He defied the Nazi censorship and suffered for his resistance. This saga of his grim but determined experiences is at once a personal narrative and a picture of what life in the German occupation was like.

GROVER, B. L. *A Documentary Study of British Policy towards India Nationalism 1885-1919*. Foreword by Professor Hümayun Kabir. Introduction by Professor Bisheshwar Prasad. 295pp. Delhi: National Publications. Rs.22.50. This book is of considerable interest to historians of the British Raj in India because it makes full use of the private papers of Secretaries of State and Viceroy's during the period which it covers. The Government of India has adopted a liberal policy in opening its archives—at least such of them as are relevant to the British period—to scholars, and Professor Grover, now teaching at the Hindu Raj College in Delhi, has had access to the very valuable "P and P" (Private and Personal) exchanges between the men ultimately responsible, during the terms of office, for shaping British policy. This policy, as might have been expected, often represented a compromise between the high moral values which liberal opinion in Britain insisted upon as governing principles, and the difficulties which the men on the spot, whether from motives of prudence or of reaction, foresaw in the practical application of the ideas. Almost for the first time, it has become possible to determine the personal beliefs, as compared and sometimes contrasted, with the public pronouncements of the British policy-makers. Two good examples of this, as Professor Hümayun Kabir points out in his admirable foreword, are the discussions surrounding the creation of the Indian National Congress, and the issue of the rights of the Muslim League. Regarding the latter, it will do no harm to say that the book is as readable as possible to maintain, as certain Indian historians continue to do, the simple deception arranged by the Aga Khan, which secured the reservation of seats among other things, for the "communal" performance.

SCOTCHFELD, MAXWELL P. *The Restored House of Lords*. 244pp. Mouton. The Hague. 35 guilders. Inspired perhaps by Professor Lawrence Stone's monumental work on the aristocracy as it was during the

eighty years before the outbreak of the first English civil war, Mr. Scotchfield of Wisconsin State University has produced a detailed study of the English nobility in the early years of the reign of King Charles II. It is a pity that much of his space is occupied with prolegomena, since he here is covering old ground some of which was adequately dealt with by Sir Charles Firth. Once he reaches the Restoration, his book achieves great value, particularly in its analysis of the economic fortunes of the restored aristocracy. But, though he makes a case, it can be argued that his work has the same fault as that of Professor Stone, namely that it is difficult to draw a convincing distinction between the position of the aristocracy and the rest of the wealthy gentry to which it was related.

Mathematics. FINE, NATHAN J. *An Introduction to Modern Mathematics*. 509pp. Allen and Unwin. £3 10s. Within the past decade, the appreciation of the importance of mathematics as a subject with wide fields of application has resulted in the teaching of mathematics becoming new. But mathematics has been studied and taught for several thousand years, so to add a flavour of novelty, the epithets "new" or "modern" are often added. As Professor Fine admits, such terms are misleading: new mathematics indeed there is, in abundance, as any perusal of professional journals reveals, but comparatively little genuinely twentieth-century mathematics has yet filtered down to the undergraduate and classroom levels. All the same, a revolution is taking place in the teaching of elementary mathematics and the contents of many contemporary school syllabuses appear strikingly different from those of a generation ago.

This book gives an elementary account of some of the new topics. It is a well-written text but the subjects treated can only be tackled somewhat superficially and the untrained reader might well be left at the end of the book with the feeling that the challenge of mathematics consists only in mastering an extraordinarily complex list of definitions and notations: the fact that the mathematical concepts introduced are immensely powerful can only be hinted at in a book of this scope. Within these severe limitations, however, Professor Fine has done well: his book should appeal to those who possess a background of more traditional mathematical knowledge and are thus in a position to appreciate the unifying concepts introduced. The truly dedicated parent, who finds his child's homework becoming an increasing burden, might also manage to learn from it at least some of the necessary vocabulary.

Military History. SARGENT, P. H. *Uniforms of the Yeomanry Regiments 1783-1911*. 91pp. Hugh Evelyn. £3 15s. Colonel Sargentman has turned from the Regular Army to the Yeomanry and kept to the high standard of the earlier work. As before, the size is approximately 144in. by 9in., and the pictures, all in colour, number twenty. The uniforms are again

nearly all as unsuitable for active service as they well could be, but that of a Quartermaster Sergeant of the Duke of Lancaster's Own Yeomanry (1893) is at least reasonable.

By contrast, that of an officer of the Yorkshire Hussars (1897) is fantastic, his pelisse—the overcoat slung from the left shoulder—being absurd for the time. Here, however, there is an excellent excuse, this item having been abandoned after the Crimean War and retained by the officers of the regiment as an item of the levee dress of hussars. The farther back we go, the more attractive are the uniforms in beauty pure and simple. Perhaps that of a field officer of the Leicestershire Yeomanry (1794) wins the palm.

Social Studies. DEVERSON, JANE. *An Octopus in my Head*. 256pp. Leslie Frewin. 30s. This is a collection of cute sayings and writings of young children, and is the kind of book for which every parent and grandparent, or anyone else who has had dealings with small children, is a born sucker. The kids, of course, are wise to it all ("I think grown-ups are very good usually") and suitably transcendental about subjects like God and Mr. Wilson. The linking commentary is good, journalistic with the latest sociological slant.

Ships and Shipping. GILL, CRISPIN, BOOKER, FRANK and SOPER, TONY. *The Wreck of the Torrey Canyon*. 128pp. David and Charles. 21s. A succinct and enterprising account of the great maritime disaster. The West Country authors are two journalists and a naturalist. They set the scene, chronicle the events and describe the aftermath, covering just about every facet of the disaster from the legal complications to the effects of the oil on the guillemots. A batch of vivid photographs is added.

Travel and Topography. HUGHES, PENNYTON. *The Isle of Wight*. A Shell Guide. 78pp. Faber and Faber. 18s. "The Island" (to its inhabitants and most "overners") deserves a responsible, well-illustrated guidebook to itself. *Buildings of England* lumped it together with Hampshire. This microcosm of the best of southern England—of downs, sea, inland creeks and picture-book villages—magically absorbs and disgorges thousands of visitors each year while remaining, as the guide puts it, "unspoiled (1967)". Scale is all important; the writer fully appreciates that in Ryde, Cowes and Ventnor, the Island possesses almost untouched examples of small early Victorian seaside resorts. The Reverend Basil Clarke adds a note on "Victorian churches." Don't. Bell's Quay Abbey is a modern ecclesiastical building, with no parallel on the mainland.

The price of José de Cadalso's *Cartas Marrueñas* reviewed on July 6, is 21s. 6d. and not 24s. 6d. as stated. The title of H. H. Farmer's book reviewed in our issue of July 13 (p. 623), is *The World of Reconciliation*, and not *The World of Reconciliation*.

Fiction (continued)

SEA SAW

ELIZABETH MAYOR: *The Redoubt*. 224pp. Hutchinson. 25s.

Elizabeth Mayor's third novel is set at the time of the East Coast floods in 1953. A carefully contrasted quartet heads the cast: Eve, the heroine, a comparatively "modern" young woman having an affair with the love of her childhood; Lil, a good simple lady of the old sort; Carl, an inhibited naturalist; and on the fringe, Tom, Lil's uncomplicated brother whose wife has left him for a man who has a caravan right by the sea. The redoubt in question (the wall of pebbles which the sea builds up against itself) provides the symbol that ties up the natural disaster with the characters' moral development. As the tide rises and threatens the redoubt, each of the characters reviews and in his own way appraises his past; and when finally the wall collapses, Tom's wife and Eve's lover are killed, but a new relationship is also

established and a baby born. At the beginning of the novel, Eve remembers with shame how she was a parochial, uncaring schoolgirl at the time the Jews were being gassed. The purpose of what follows is not merely to exorcize that lack of concern, but also to provide a corrective to human destructiveness. Great emphasis is laid on the husbandry and fertilization of land; and when the flood recedes, it is pointed out that just as the land must be reclaimed again, so Eve's life must be remade out of her lover's death. The lesson is irreproachable but fails to make an impact: the set-up is too artificial. Antitheses devised for didactic purposes, formula characters and a self-conscious, affected style make the experience too literary, despite the author's evident sympathy for the predicaments she describes.

AT THE END OF THE LINE

J. G. FARRELL: *A Girl in the Head*. 223pp. Cape. 22s. 6d.

This is the third novel by Mr. Farrell to be published, and it is his most interesting so far. *A Girl in the Head* trades on the fact that it is much more literary than either *A Man from Elsewhere* or *The Lung*, but its self-consciousness is of the kind which suggests that Mr. Farrell may be on the way to establishing an individual manner.

The bizarre situation of the hero, Boris Slattery, a count of unexplained past and uncertain provenance, who fetches up at an inert seaside resort, is certainly a temptation to provide roccoco mannerisms. What we get from Boris is not a lifetime assessed and accounted for, as is usual in such terminal self-scrutinies, nor even emotion recollected with what Samuel Beckett has noted as "the celebrated advantage of tranquillity": it is rather a petulant and querulous chronicle of diurnal burdens and petty irritations, enlivened at first by the prospect of a Swedish Venus coming to stay for what is left of the summer. Boris lives with the absurd Dongeon family whose daughter Flower he has married in a moment of weakness, and for whose collective lack of intelligence and discrimination he has deep contempt. In the evenings he assists at a largely desolate restaurant, but

most of the time he is engaged in acts of personal eccentricity. It needs a good deal of poise to prevent Boris from becoming tiresome. He takes after fashionable literary personae (the fathering hand of Beckett has been suggested, but Boris's tone is really closer in its aggressive fastidiousness to some of Nabokov's elderly and disaffected cosmopolitans). However, Boris does continue independently to earn attention partly because of his comic value—where the short-windedness of many of the episodes becomes an advantage—and partly because of the remarkable concentration that both his sensations and his style sustain. What Mr. Farrell has done is to develop the mixture of self-protective fear, jaunty derision and compensating fantasy that he developed for the hero of *The Lung*. As with the patient immobilized by polio in the earlier novel, it is the distinctive nature of Boris's awareness of the world that keeps the novel afloat. Both men have passively forced upon them by their situations but their powerlessness makes the activity of their observation and imagination only the more revengefully energetic.

A Girl in the Head is constantly absorbing in its fresh, mordantly ironical presentation of small par-

NEUROTIC WOMEN

JEAN RHYNS: *Voyage in the Dark*. 188pp. 21s. *Good Morning, Midnight*. 190pp. 21s. André Deutsch.

All Jean Rhy's novels deal essentially with the same unhappy situation in different guises, and though the guises have in some cases dated, the author's insight has not. The case for neurotic woman has rarely been put with such artistry or seemed so hopeless.

Of these two novels, the 1934 *Voyage in the Dark* (set in London in 1914) is the more plaintive and the less disturbing. Anna Morgan, sweet, pretty and sensitive, is "not the sort of girl who can do anything for herself". Brought up in the West Indies, she hates England and the only hope she can envisage is to find a rich and kindly lover: When she meets one, she hardly dares be happy, and when ever, now her only recourse is prostitution. Anna is a born loser. Sasha in *Good Morning, Midnight* (1939) is more aggressive, older, and

as we see her, more complex. She is trying to pull herself together on a visit to Paris, her first since her husband abandoned her there many years back; but the past keeps catching her out and new encounters compound the hopelessness.

There is a distinct, but not agreeable, element of yearning in Jean Rhy's writing. *Voyage in the Dark*, particularly, has much sentimental by a narrow margin, irony and might well seem to be in vain were it not for precise construction and a slightly acid

humour. The author sustains his world with energy and inventiveness. Making use of such archaisms as "the dawn of the world" and "the dawn of the world" he does not wholly unconvincingly provoke a certain uneasiness.

SMALL DEAL

DAVID BENEDICTUS: *Hump, or Bone by Bone Alive*. 109pp. Bloomsbury. 10s. 6d.

Hump centres on a hump-backed dwarf, tumbler, juggler and entertainer. He lives cosily in a private world, but is hauled brusquely out of it one Sunday morning when he attends, with 20,000 others, a State party. He is to meet Rose Tuckaloo, the Beauty Queen, who is blind, has twelve toes, and who will offer him her feather bed and tapostries. Hump—artist as well as artist—suffers humiliation and dismemberment. Even Miss Rose Tuckaloo

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Letters to the Editor (continued)

SECRET REMEDIES

Sir:—The recollection by the reviewer of Dr. Bradshaw's book on *The Drugs You Take* of the two works entitled *Secret Remedies*, published many years ago, is not quite accurate in describing their contents. *Secret Remedies*, No. 1, was devoted to an analysis of many products sold by chemists which professed great curative value, but the book showed these claims were worthless, by the simple device of analysing the elements of these products to demonstrate that their content had no curative value at all and were really little more than frauds on the public. The first book was such a success that it was followed by a second one which dealt with other alleged curative products in the same way.

Why these books were eventually withdrawn is one of the mysteries of literature which only the British Medical body could explain but has never done so.

C. H. NORMAN,
15 Old Square, Lincoln's Inn, London, W.C.2.

MUCH BINDING

Sir:—I have followed with much interest your correspondence about the binding of paperbacks. I have remarked that not all paperbacks are a pur in this respect. "Dover" edition of many famous texts are, as they are advertised as being, "sewn in signatures", and as a result last a very long time. But even when paperbacks are not sewn, as most are not, if the reader does not run his finger up and down the inside of the cover as he turns over the pages—perhaps the most prominent source of decomposition—and stores them upright between other volumes, there is no reason why covers should drop off, or pages come out, when we are not subject to the melting of the binding glue.

I have had many paperbacks more than ten years which have sustained readings with very little deterioration, when treated with care. The quality of the materials may not be particularly good, but a little care does remedy this.

N. J. H. DENT,
St. John's College, Cambridge.

PRELUDE TO MUNICH

Sir:—On reading the review of J. W. Brügge's *Tschechen und Deutsche* (July 6) I found myself in full agreement with everything your reviewer had to say, until I came to the very last paragraph. Far from insisting that if the Czechs turned the Sudeten Germans out ruthlessly in 1945 and 1946, events since 1933 had made such an action easily understandable, Dr. Brügge rightly reminds his readers several lines of the existence among the Sudeten Germans of a strong democratic movement, ready to defend the state against the Third Reich together with the Czechs.

FREDERICK KARSTEN,
40 Mortimer Street, London, W.1.

Mr. reviewer writes—I would have said that Dr. Brügge did both things. On several occasions he suggests that the Sudeten Germans in Western Germany are commonly surprised at what happened to them. He also describes the strong Social Democratic group before the Czechoslovak elections of 1935. After that he is obliged to show that it diminished very sadly and in the end was too small to be very convincing to the Czechs.

FORE-EDGE PAINTING

Sir:—Your reviewer is surely too harsh on the early nineteenth century fore-edge painting. (Although no examples may be cited from the Clarendon Press, Glasgow, 1819 or House of Commons, 1820, there is ample documentary evidence to show that they were to be found on other, albeit humbler, shelves.)

To take a typical example, the sale catalogue of James Perry's library, auctioned in 1827, lists two fore-edge paintings, both on books printed after 1800: a copy of *Songs of the Chase*, 1811 (Pt. III, fol. 775), and a copy of *Watson's Angler*, 1808 (Pt. IV, fol. 434). Both items are described as being bound in green, marbled paper, and are accompanied by a small, elegant, yellow or "crimson" calligraphic painting, the painting is not signed, but if the titles of the volumes are anything to go by, they may well have been specimens of those "equally auspicious" hunting and fishing scenes.

N. P. WILSON,
576 Myddelton Square, London, E.C.1.

Mr. reviewer writes—This is exactly the type of helpful evidence which I hoped my review would produce. It is, unfortunately, that Evans's catalogue was not more explicit. (The date of the Perry sales is 1822, not 1827.) The description of the *Watson's Angler*—"with a landscape painted on the leaves"—is particularly tantalizing, as a landscape may or may not include a fisherman.

SPREADING THE WORD

Sir:—Your reviewer (June 29) blames Mr. Paul Selver for not mentioning in his discussion of the English hexameter "the experiments in sprung rhythm by Hopkins and Robert Bridges". Hopkins never attempted the hexameter so far as I know, and Bridges' hexameters are experiments, not in "sprung rhythm" but in quantitative verse. The same reviewer informs Mr. Selver that Dr. F. C. Hawtrey, famous hexameter version of *Hamlet*, 234-244, can be traced to Matthew Arnold's *Lectures on Translating Homer*. It will be found with other translations by Hawtrey in *Memoirs of Edward Caven Hawtrey* by F. St. John Thackeray, London (George Bell), 1896.

VIVIAN DE S. PINTO,
99 Hayling Rise, High Salvington, Worthing, Sussex.

Sir:—For readers not familiar with Livy he might, may I point out that, in your discussion of Mr. Selver's book on translation, there is attributed to Philomen Holland, introducing his translation of Livy, what in fact is a sentence of Livy, introducing his own great work, translated not by Philomen Holland, but by the Loeb translator, only the word "as" having been dropped.

A. J. N. WILSON,
Ingleswood, Flat 3, St. Margaret's Road, Altrincham.

Our reviewer writes:—Professor Pinto is, of course, quite right about Robert Bridges: his hexameters were quantitative (though some of those in *Ivanhoe*), with their stressed syllables and syncopated pauses, come very close to sprung rhythm. This was an associative slip of the pen; in this context "Hopkins and Bridges" seem as indissoluble as, say, "Marshall and Snellgrove".

The case over Hopkins is rather different, and I wish I had more space to expand it. What I had in mind were such lines as these from *The Wreck of the Deutschland*:
Wiry and white-fleery and whirlwind-swiftened snow
Spins to the wide-making unwhirlwind deeps.

N. J. H. DENT,
St. John's College, Cambridge.

Now here we have not a strict hexameter but the clear ancestor of that variable five or six-beat line, predominantly dactylic-sporadic, which Dny Lewis and Lattimore have developed as an equivalent for the hexameter. Nor has its use been restricted to translation. Perhaps the most successful experiment was made by J. St. John in Section 4 of *The Dry Salvages*, the passage beginning "do not know much about gods, but I think that the river is a strong brown god...".

Mr. Selver's point about Hawtrey's hexameters was that they are hard to come by. I do not really think Professor Pinto would argue that St. John Thackeray's *Memoirs* of Hawtrey is

more readily available than Arnold's *Lectures on Translating Homer*. I agree with Mr. Wilson that I should have made it clear that Philomen Holland was voicing Livy's opinions rather than his own; but since I have scribbled this passage for my first edition, I remain unrepentant as to its source. Presumably this admirable version was available to the Loeb translator. As was once observed in a slightly different literary context, Milton helps those who help themselves.

Sir:—Your distinguished reviewer's brief but lavish praise of the Loeb MacNeice version of Goethe's *Tausend* (June 29) surprises me. Mr. MacNeice was commissioned by the British Broadcasting Corporation to produce a radio-essay of Goethe's masterpiece, and this he did by simplifying and rearranging two-thirds of the original poem. The method of selection—we have MacNeice's own frank word for it—was frequently to leave out the difficult bits and parts he himself could not stomach, including many of the great passages in Part II. Can the result be commended fairly be called "a brilliant translation"? It gives us, if not always very accurately, an idea of some of the detail of the original but scarcely any notion of the intricate organization and grand plan of the whole, and so it seems to me—though here I would naturally warmly welcome correction—that the serious English student of Goethe who has no German at his disposal will find Bayard Taylor's rendering of *Faust*. Admittedly Victorian, it is at least complete and a work of marked fidelity.

RONALD HINDMARSH,
Worpseide, Germany.

Sir:—Your reviewer (June 22) of my book *America in the Twentieth Century* has confused my account of the 1940 and 1944 conventions. I do not state that Roosevelt "wanted" Wallace in 1944. The text reads that in 1944 Roosevelt failed to support Wallace openly and rather let it be known that he favoured either Truman or Douglas.

D. K. ADAMS,
University of Keele.

Mr. reviewer writes:—I apologize for misreading Dr. Adams's account of the nomination of Mr. Henry Wallace for the vice-presidency in 1940 and the refusal of his nomination to that office in 1944. My confusion was, in part, due to the ambiguity of the narrative for or against the nomination of a mystic philosopher "only because a drifter" impeded by the summer of 1944. Roosevelt not only did not openly support Wallace in 1944 but, alarmed at Mr. Wallace's new vulnerability, he prevented the nomination (other forces were at work, too).

D. K. ADAMS,
University of Keele.

Mr. reviewer writes—I would have said that Dr. Brügge did both things. On several occasions he suggests that the Sudeten Germans in Western Germany are commonly surprised at what happened to them. He also describes the strong Social Democratic group before the Czechoslovak elections of 1935. After that he is obliged to show that it diminished very sadly and in the end was too small to be very convincing to the Czechs.

FREDERICK KARSTEN,
40 Mortimer Street, London, W.1.

Mr. reviewer writes—This is exactly the type of helpful evidence which I hoped my review would produce. It is, unfortunately, that Evans's catalogue was not more explicit. (The date of the Perry sales is 1822, not 1827.) The description of the *Watson's Angler*—"with a landscape painted on the leaves"—is particularly tantalizing, as a landscape may or may not include a fisherman.

N. P. WILSON,
576 Myddelton Square, London, E.C.1.

COMINTERN POLICIES

Sir:—Mindful that space is always scarce in newspapers, we would be able to understand your reviewer's sketchy treatment of our book, *The Comintern: Historical Highlights* (April 27), if the reviewer were not so much surprised at what happened to them. He also describes the strong Social Democratic group before the Czechoslovak elections of 1935. After that he is obliged to show that it diminished very sadly and in the end was too small to be very convincing to the Czechs.

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Principal: F. N. Hogg, D.P.A., F.L.A.

Visiting Senior Lecturer in Librarianship
Applications are invited from qualified librarians to degree would be considered for the post of Visiting Senior Lecturer or Lecturer at the College. The grade of appointment would depend upon experience and qualifications. £2,140-£2,380. £1,875-£2,140. (Salary scales are under review.)

Senior Lecturer
Lecturer
(Salary scales are under review.)
Applications seeking permanent appointments are also invited to apply. Applications stating age, education, qualifications, experience, and teaching at Post-graduate, Part I and Part II level, together with the names of three referees, should be sent to the Principal, College of Librarianship, Llanbadarn Fawr, Aberystwyth as soon as possible.

Further information on the College and on this post may be obtained from the Principal.

LIBRARY ASSISTANTS

A.V.R.E. Alderhurst has a large scientific and technical reference library which is one of the foremost in the country in its provision of mechanisation. Many of the routines are already carried out by computer methods and further experimental systems are being introduced. There are two vacancies for Library Assistants, who will be employed in the grade of Scientific Assistant. The duties are varied and include the preparation of reference material, the maintenance of the library's collection, and the provision of a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, A.V.R.E. Alderhurst, 1, Portico Road, London W.1.

LIBRARIANS

GUILDHALL LIBRARY
Applications are invited for the post of Assistant Librarian, Guildhall Library, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, Guildhall Library, 1, Portico Road, London W.1.

BOROUGH OF KING'S LYNN
Applications are invited for the post of Assistant Librarian, Borough of King's Lynn, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, Borough of King's Lynn, 1, Portico Road, London W.1.

LANCASHIRE EDUCATION COMMITTEE
Applications are invited for the post of Assistant Librarian, Lancashire Education Committee, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, Lancashire Education Committee, 1, Portico Road, London W.1.

CITY OF LEICESTER
Applications are invited for the post of Assistant Librarian, City of Leicester, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, City of Leicester, 1, Portico Road, London W.1.

LONDON BOROUGH OF HAVERING
Applications are invited for the post of Assistant Librarian, London Borough of Havering, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, London Borough of Havering, 1, Portico Road, London W.1.

BOROUGH OF FLEETWOOD
Applications are invited for the post of Assistant Librarian, Borough of Fleetwood, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, Borough of Fleetwood, 1, Portico Road, London W.1.

HUNTINGDON AND PETERBOROUGH COUNTY LIBRARY
Applications are invited for the post of Assistant Librarian, Huntingdon and Peterborough County Library, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, Huntingdon and Peterborough County Library, 1, Portico Road, London W.1.

NORFOLK COUNTY LIBRARY
Applications are invited for the post of Assistant Librarian, Norfolk County Library, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, Norfolk County Library, 1, Portico Road, London W.1.

LEICESTERSHIRE COUNTY LIBRARY
This developing library service has vacancies for SENIOR ASSISTANTS
In Headquarters services and in the County Library Group. Salary A.P. £1,200-£1,435. Further details and application forms returnable by 31st July from G. E. Smith, F.L.A., County Librarian, County Library, Clarence Street, Leicester.

SOMERSET COUNTY COUNCIL
Applications are invited for the post of Assistant Librarian, Somerset County Council, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, Somerset County Council, 1, Portico Road, London W.1.

WEST RIDING COUNTY COUNCIL
Applications are invited for the post of Assistant Librarian, West Riding County Council, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, West Riding County Council, 1, Portico Road, London W.1.

LONDON BOROUGH OF CAMDEN requires HEAD OF REFERENCE SERVICES
(new post)
Salary: Principal Officer's Range 1, i.e. £2,180-£2,520 per annum. Candidates must be Fellows of the Library Association, possession of a university degree an advantage. Will develop expanding reference services in the Borough's three Central Libraries. Further details from Borough Librarian, 1, Portico Road, London W.1.

LIBRARIANS

NORTH-WESTERN POLYTECHNIC
Applications are invited for the post of Assistant Librarian, North-Western Polytechnic, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, North-Western Polytechnic, 1, Portico Road, London W.1.

CITY OF NOTTINGHAM
Applications are invited for the post of Assistant Librarian, City of Nottingham, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, City of Nottingham, 1, Portico Road, London W.1.

CITY AND COUNTY OF NORWICH
Applications are invited for the post of Assistant Librarian, City and County of Norwich, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, City and County of Norwich, 1, Portico Road, London W.1.

UNIVERSITY OF SHEFFIELD
Applications are invited for the post of Assistant Librarian, University of Sheffield, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, University of Sheffield, 1, Portico Road, London W.1.

COUNTY BOROUGH OF ROCHDALE
Applications are invited for the post of Assistant Librarian, County Borough of Rochdale, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, County Borough of Rochdale, 1, Portico Road, London W.1.

BOROUGH OF SHREWSBURY
Applications are invited for the post of Assistant Librarian, Borough of Shrewsbury, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, Borough of Shrewsbury, 1, Portico Road, London W.1.

OTHER VACANT APPOINTMENTS
Applications are invited for the post of Assistant Librarian, Other Vacant Appointments, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, Other Vacant Appointments, 1, Portico Road, London W.1.

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LIBRARIANS

WEST SUFFOLK COUNTY
Applications are invited for the post of Assistant Librarian, West Suffolk County, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, West Suffolk County, 1, Portico Road, London W.1.

LIVERPOOL CITY LIBRARIES
Applications are invited for the post of Assistant Librarian, Liverpool City Libraries, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, Liverpool City Libraries, 1, Portico Road, London W.1.

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GALLERIES AND EXHIBITIONS

BRITISH MUSEUM—admission free: open weekdays 10.30 and 5.00. Current exhibition: "China: The Great Wall".

PERMANENT EXHIBITION of Librarianship by the British Library, 1, Portico Road, London W.1. The exhibition is open to the public and is free of charge. It is a permanent exhibition and is open to the public and is free of charge.

SOUTH LONDON ART GALLERY
Applications are invited for the post of Assistant Librarian, South London Art Gallery, 1, Portico Road, London W.1. The successful candidate will be responsible for the day-to-day running of the library and will be required to maintain a high standard of service to the public. The post is full-time and the salary is £1,200 per annum. Applications should be sent to the Librarian, South London Art Gallery, 1, Portico Road, London W.1.

WILDERNESS: IAN EXHIBITION OF DRAWINGS FROM THE